

1908

# Sweet Sixteens

Alfred Bryan

Kerry Mills

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The views expressed in this paper are solely those of the author.



# Sweet Sixteens



A MARCH  
BY  
KERRY MILLS

MR. MILLS  
"RED WING"

6

Vocal 6

F.A. MILLS

32 W. 29TH ST. NEW YORK

DE JAXES



# Kerry Mills Barn Dance.

by KERRY MILLS.

Tempo di Schottische.

The musical score for "Kerry Mills Barn Dance" is written for piano and violin. It begins with a tempo marking of "Tempo di Schottische." The piano part is marked with a forte (f) dynamic, while the violin part is marked with a piano (p) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with dynamic markings like f, p, and mf.

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# "If You Were Mine."

Medium.

Words by  
ARTHUR J. LAMB.

Music by  
KERRY MILL

Refrain.

The musical score for "If You Were Mine" is written for voice and piano. It includes a refrain section. The lyrics are: "If you were mine — my one and on - ly, I'd guard so well — your tend-er heart, — If you were mine, — I'd ne'er be lone-ly, You'd be of ev' - ry thought part; — Just let me say — a-gain 'I love you,' It thrills me with — a joy". The piano accompaniment is marked with a mezzo-forte (mf) dynamic.

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# "When you love her and she loves you."

Words and Music by KERRY MILLS.

CHORUS.

The musical score for "When you love her and she loves you" is written for voice and piano. It includes a chorus section. The lyrics are: "When you know that you love her and she loves you, — When you look in - to her eyes and she looks too, — You can - not help for - get, — An-y oth - er girl you've met, — When you". The piano accompaniment is marked with a piano (p) dynamic.

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# "Stop Making Faces At Me"

Words by  
ANDREW B. STERLING.

Music by  
KERRY MILLS

CHORUS.

The musical score for "Stop Making Faces At Me" is written for voice and piano. It includes a chorus section. The lyrics are: "You just stop making fa - ces, stop mak-ing fa-ces at me, — Aint' you ug - ly e - nough as it is, Oh! jim-mi - ny gee, just on to that phiz! Say, if you don't stop, well, there's some-th". The piano accompaniment is marked with a piano (p) dynamic.

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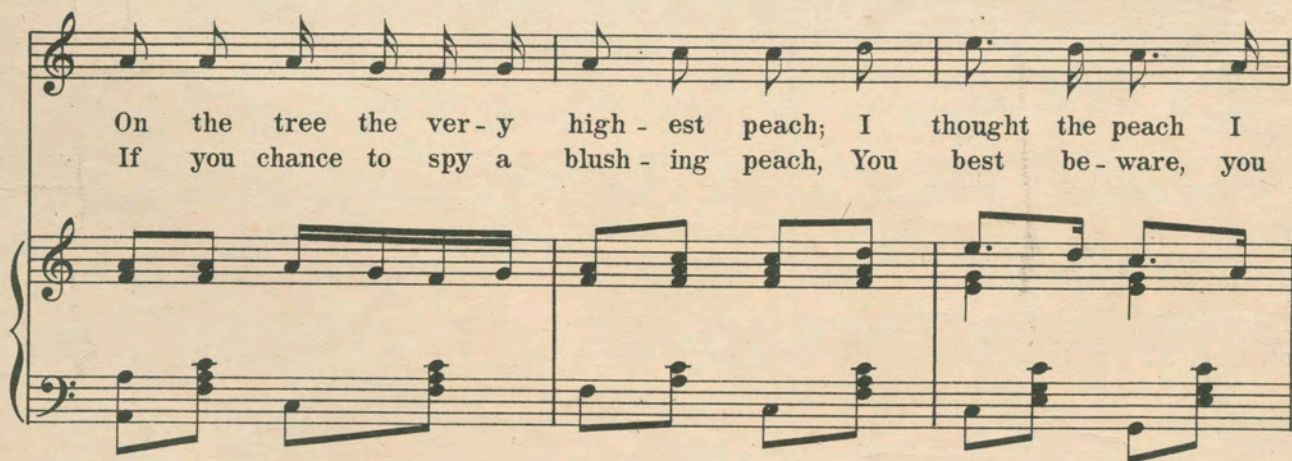
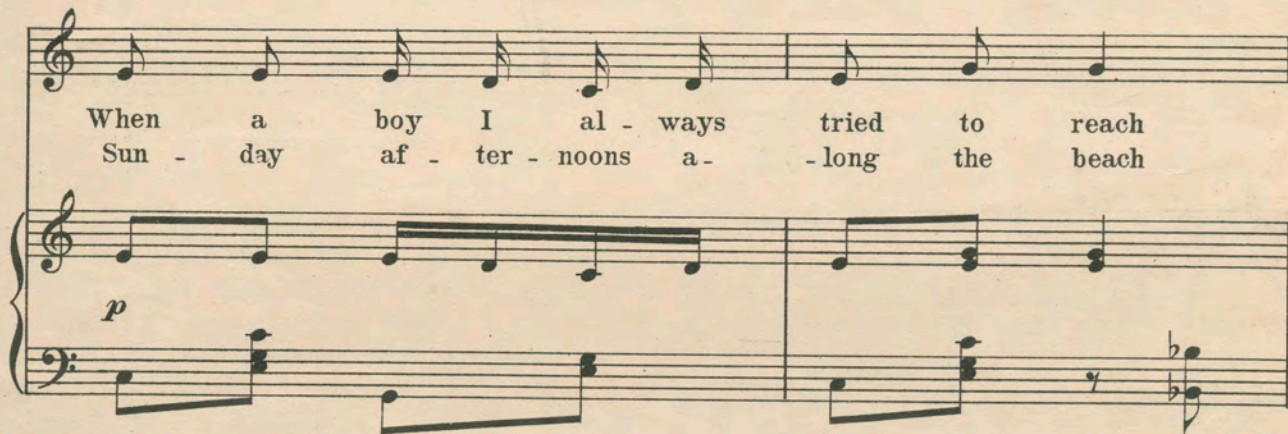
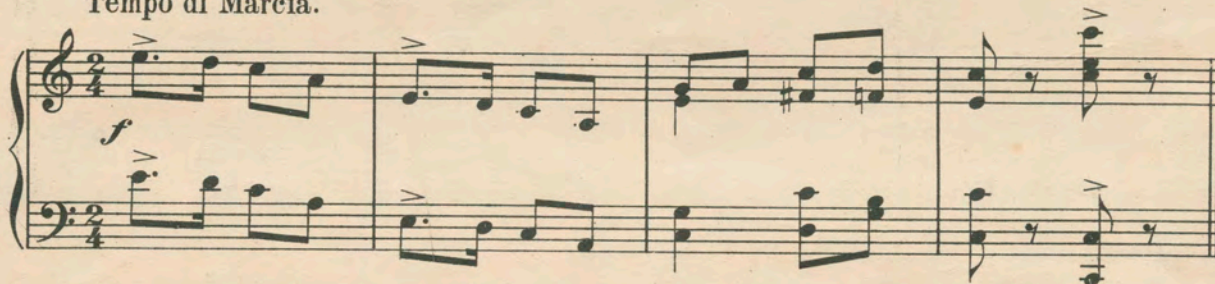
## "Sweet Sixteens."

Play in strict march time as near as possible.

Words by  
ALFRED BRYAN.

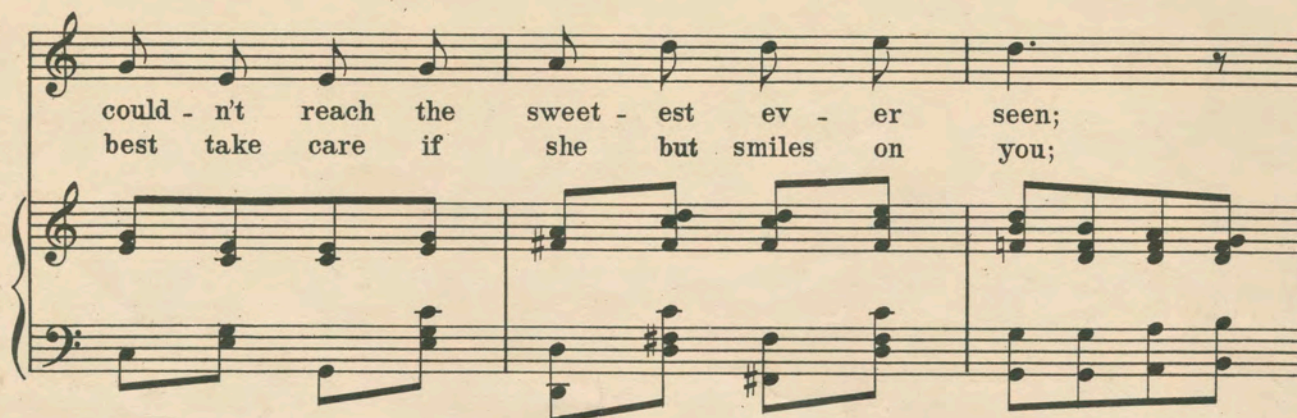
Music by  
KERRY MILLS.

Tempo di Marcia.



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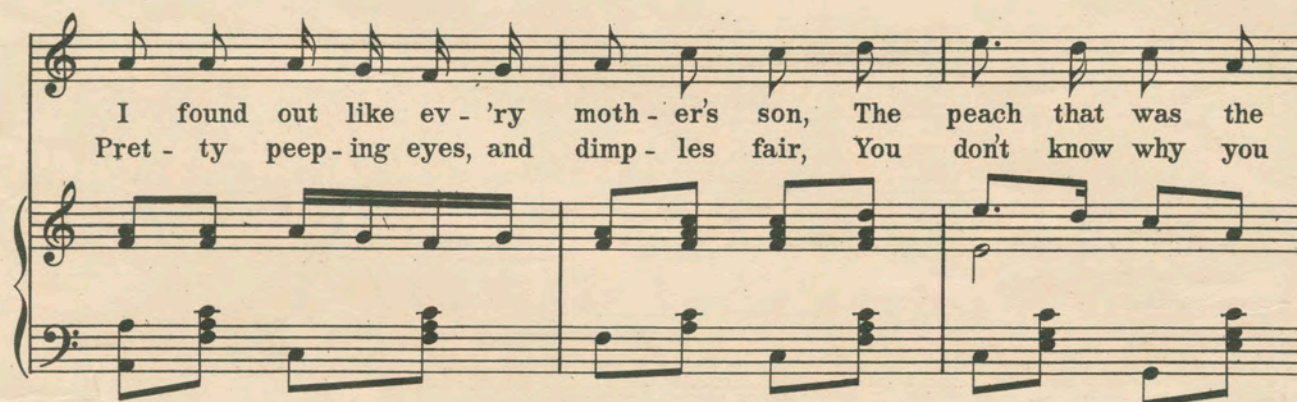




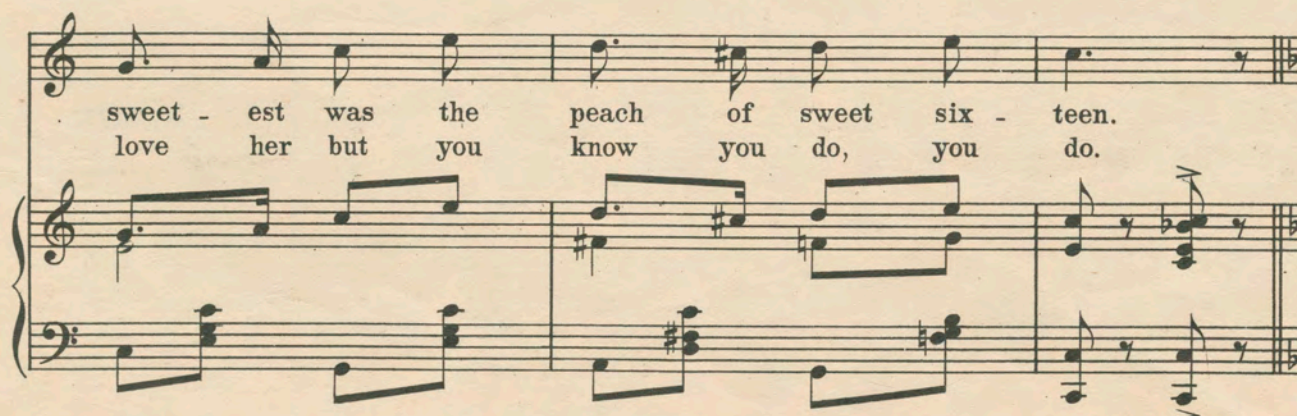
could - n't reach the sweet - est ev - er seen;  
best take care if she but smiles on you;



When I fell in love at twen - ty - one  
There is mis - chief in her ba - by stare,



I found out like ev - 'ry moth - er's son, The peach that was the  
Pret - ty peep - ing eyes, and dimp - les fair, You don't know why you



sweet - est was the peach of sweet six - teen.  
love her but you know you do, you do.



## CHORUS.

Sweet Six - teens, dark or fair, Eyes brown or blue,

*p-f*

Sweet Six-teens, deb - o - nair, shy, haugh-ty too; Girl - ies with

ro - guish eyes, girls that are queens, Those air - y, fair - y,

1. laugh-ing, mer - ry, cher - ry Sweet Six - teens. 2. -teens.

*fz D. C.*



# STANDARD SONGS BY STANDARD COMPOSERS

## Any Old Port In A Storm.

Words by Arthur J. Lamp. Music by Kerry Mills. High & I

A - ny old port in a storm lads, What-ev - er that port may be, And thanks be giv-en

## REFRAIN. Tell Me You Love Me, That's All I Ask Of You. Words & Music by Thurland Chattaway.

Oh! tell me that you love me, Then all the stars a - bove me Will guide

## Here's To The Rose.

Poem by Wm. Richard Goodall. Music by H. Sylvester Krouse. High 8

Here's to the rose, and here's to my heart They died on the self - same day; And here's to the wo

## REFRAIN. The New Born King.

Poem by W. C. Kreusch. Music by L'Espeir.

Glo - ry to God! Ho - san - na sing! Peace be on earth and good - will to men! Glo ry to God!

## REFRAIN. Eternal Love.

Words by Ed. Rose. Music by Ted Snyder.

Not like the win - ter's snow, Not like a sum - mer's breeze, Not like the wi

## CHORUS. If I But Thought You Cared For Me.

Words by Benj. F. Barnett. Music by Al. Johns.

If I but thought you cared for me, If I could read your heart Be-side you, dear, I'd ev - er be, No more

## REFRAIN. I'm Only Living For You.

Words by Barrett Mc Mahon. Music by John Raymond Hubbell.

I'm on-ly liv-ing for you I'm on-ly liv-ing for you By night and day while you're far a - way

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F. A. MILLS.  
32 West 29th St., New York.

English Copyright Sec

MELO

1st TENO

BARITON

BASS.

PIANO.

Sweet

Sweet



# COMPOSERS

Kerry Mills. High & I

And thanks be giv-e

Land Chattaway.

guide

Wester Krouse. High

And here's to the wo

Music by D'Esplor.

Glo ry to God!

Music by Ted Snyder.

Not like the wi

Music by Al. Johns.

I'd ev - er be, No more

n Raymond Hubbell.

e you're far a - way

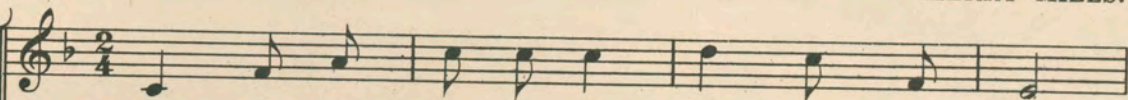
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## "Sweet Sixteens."

(Quartette.)

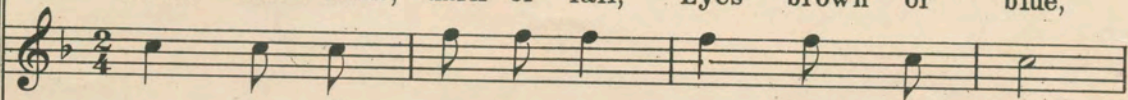
KERRY MILLS.

MELODY.

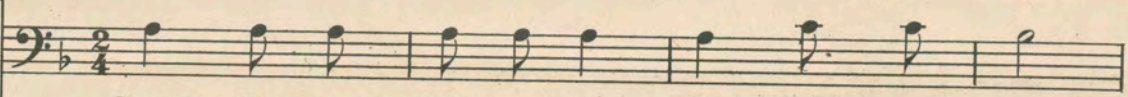


Sweet Six - teens, dark or fair, Eyes brown or blue,

1st TENOR.

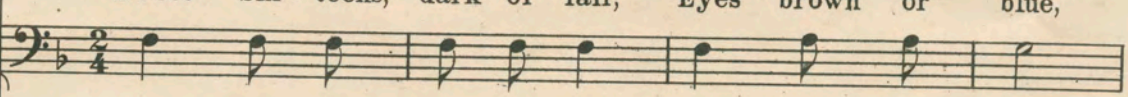


BARITONE.

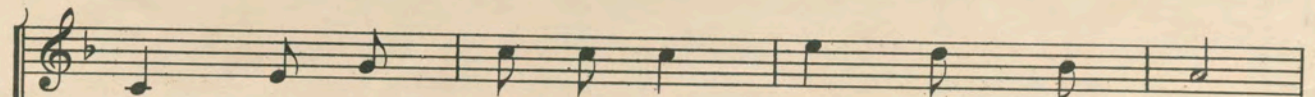


Sweet Six - teens, dark or fair, Eyes brown or blue,

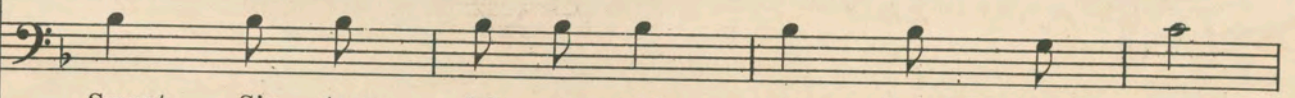
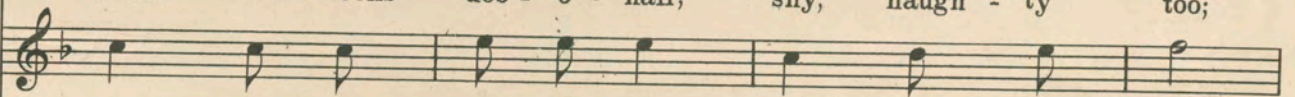
BASS.



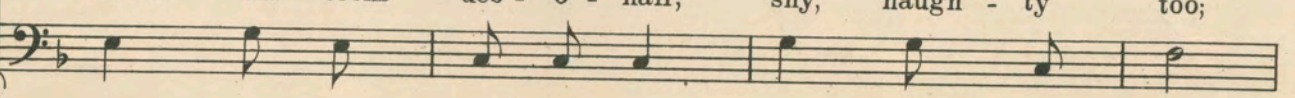
PIANO.



Sweet Six - teens deb - o - nair, shy, haugh - ty too;



Sweet Six - teens deb - o - nair, shy, haugh - ty too;



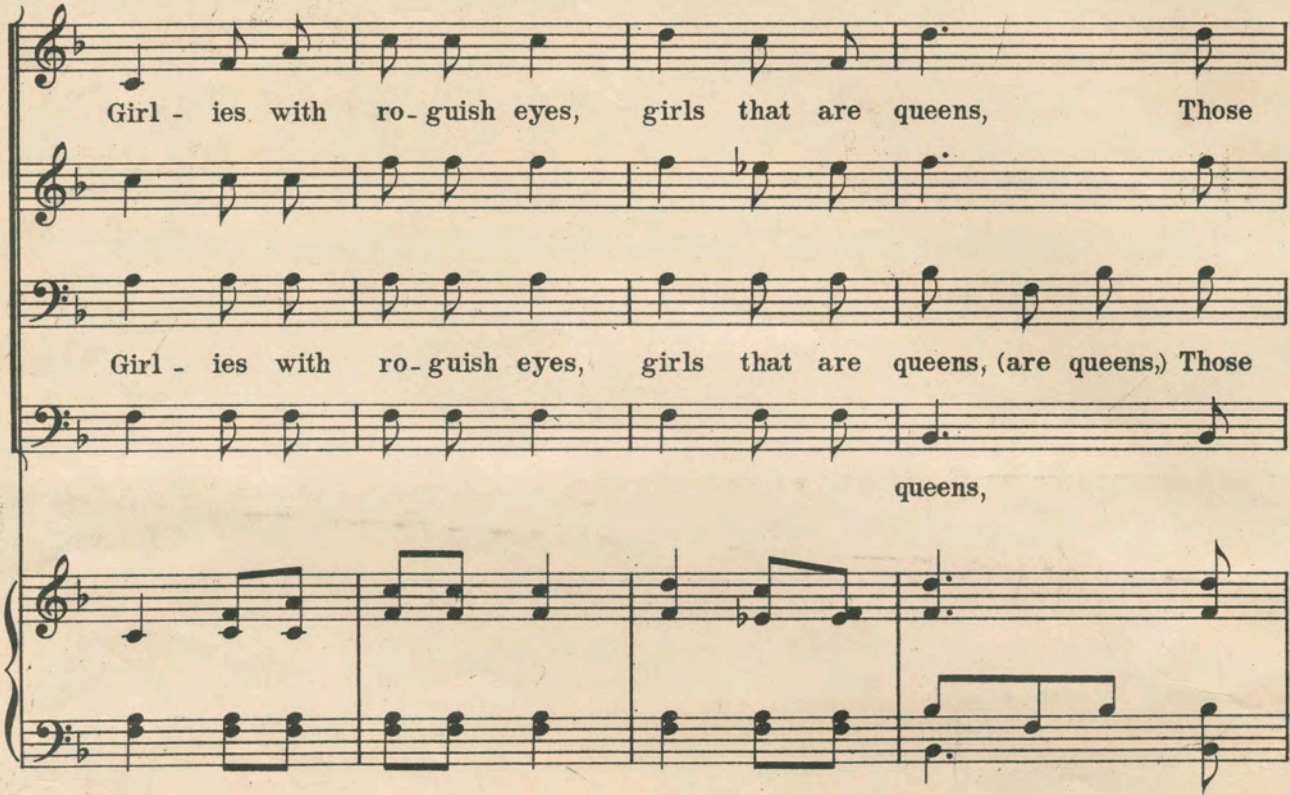
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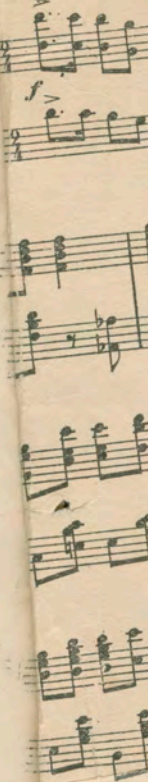
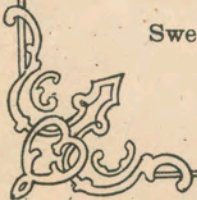
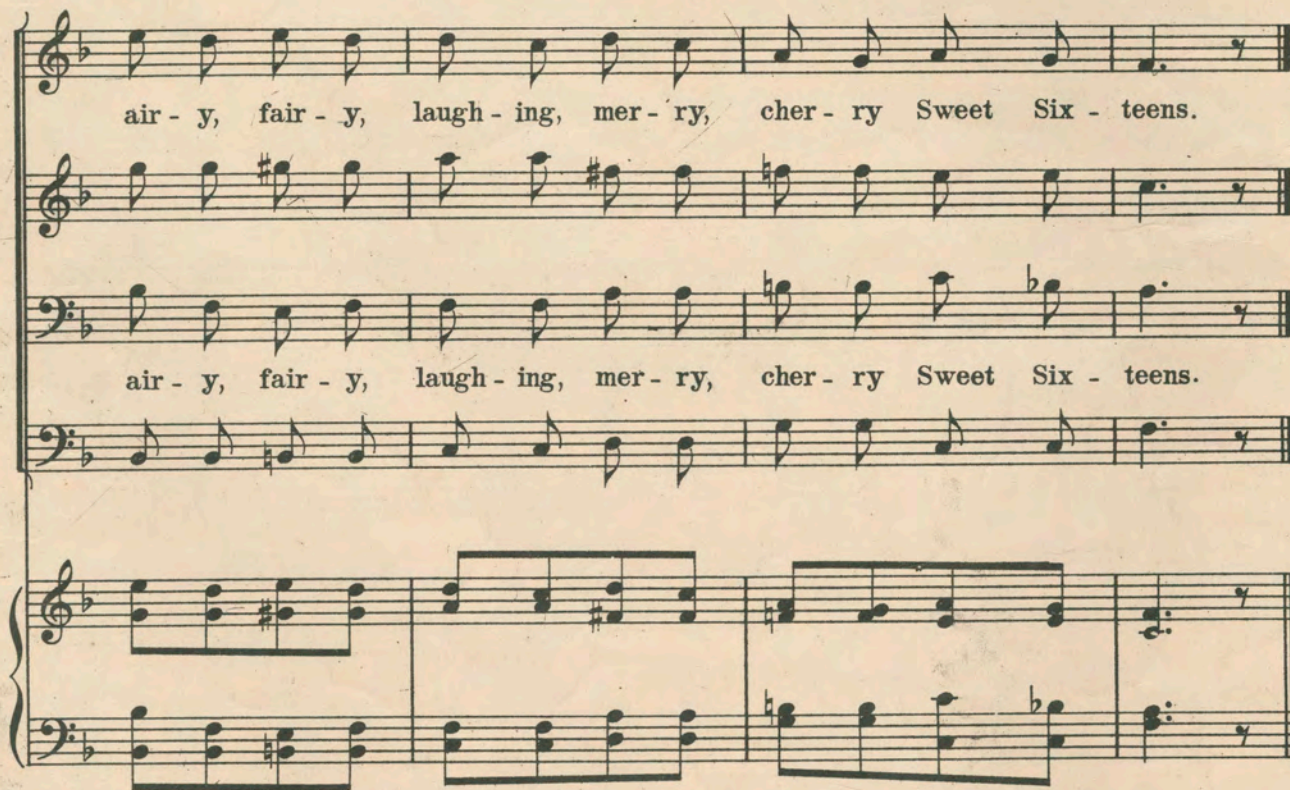
Girl - ies with ro - guish eyes, girls that are queens, Those

Girl - ies with ro - guish eyes, girls that are queens, (are queens,) Those  
queens,



air - y, fair - y, laugh - ing, mer - ry, cher - ry Sweet Six - teens.

air - y, fair - y, laugh - ing, mer - ry, cher - ry Sweet Six - teens.





# "Sweet Sixteens."

A March.

By KERRY MILLS.

Tempo di Marcia.

The musical score for "Sweet Sixteens" is a march in 2/4 time, composed by Kerry Mills. It features a single melodic line with a strong, rhythmic character. The score is written on a single staff with a key signature of one flat (B-flat). The tempo is marked "Tempo di Marcia." The music begins with a series of eighth and sixteenth notes, creating a lively, marching feel. The score is divided into four systems, each containing a single line of music. The first system includes a dynamic marking of "f" (forte) and a "mf" (mezzo-forte) marking. The second system includes a "mf" marking. The third system includes a "mf" marking. The fourth system includes a "mf" marking. The score ends with a final cadence.

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# "Childhood."

Words by  
ALFRED BRYAN.  
CHORUS.

Music by  
KERRY MILLS.

The musical score for "Childhood" is a chorus in 2/4 time, composed by Kerry Mills. It features a single melodic line with a gentle, lyrical character. The score is written on a single staff with a key signature of one flat (B-flat). The tempo is not explicitly marked, but the style is a gentle, lyrical chorus. The music begins with a series of eighth and sixteenth notes, creating a soft, flowing feel. The score is divided into three systems, each containing a single line of music. The first system includes a dynamic marking of "f" (forte) and a "mf" (mezzo-forte) marking. The second system includes a "mf" marking. The third system includes a "mf" marking. The score ends with a final cadence.

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If I'm Going to Die, I'm Going to Have Some

AND

ALL THE SONGS

FROM

GEO. M. COHAN'S

FAMOUS PLAYS

The Honeymooners

George Washington, Jr.

Fifty Miles From Boston

Little Johnny Jones

Forty-Five Minutes From Broadway

And the following songs from his latest,

THE TALK OF NEW YORK

1. Put a Bet Down for Me
2. Mr. Burns of New Rochelle

7. Drink With Me
8. Under Any Old Flag at All
9. Gee, Ain't I Glad I'm Home
10. I Want You
11. Whe
12. 5

